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ENGLISH
MEZZOTINT PORTRAITS
AND THEIR STATES

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ENGLISH MEZZOTINT PORTRAITS

AND THEIR STATES

from the Invention of Mezzotinting
until the early part of the 19th Century

By

CHARLES E. RUSSELL



VOLUME ONE

1926

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PREFACE

THE purport of this book is twofold. The first object in view is to give a general idea of the origin, development, and fulfilment of the practice of mezzotint engraving, which is one of the brightest jewels in the crown of English Art, and one which England has made peculiarly her own. With this intention the first volume contains a brief introduction, summarizing the history of the process, and a set of sixty-four plates representing selections from the prints of the best workers in mezzotint from the date of its invention to the time in the beginning of the nineteenth century when artistic talent in this country began to deteriorate. The second volume consists of a Catalogue intended to be used in conjunction with J. Chaloner Smith's "British Mezzotint Portraits" so well known to all collectors of mezzotints.

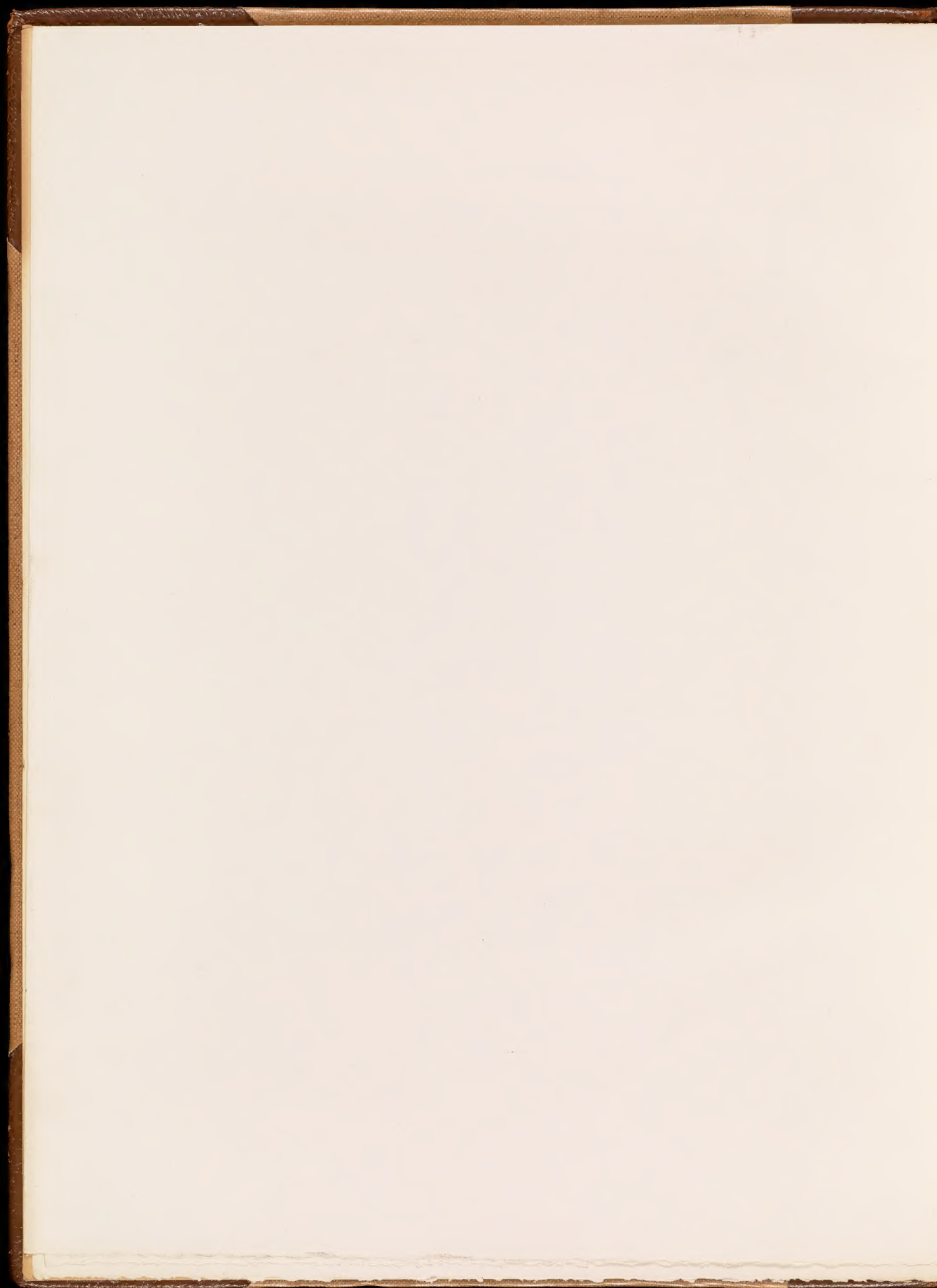
Though it is hardly possible to overpraise Chaloner Smith's work, for the more one studies it, the more one is astounded at the mass of knowledge he was able to acquire, and to impart, there is no finality in cataloguing, and hence time has brought to light much additional knowledge, and has also shown that the great man occasionally nodded. An endeavour therefore has been made to supplement the information which was available to him at the time by the description of plates and states unknown to him, and also to correct as many as possible of the mistakes he made. A fuller statement of what is attempted in this respect, and a recognition of the invaluable help I have received from numerous sources is set forth in the Preface to the second Volume.

As regards the present Volume, I wish to tender my heartiest thanks to all those who have so very kindly placed at my disposal the contents of their magnificent collections. Their names are recorded with each plate, except in some cases in which the owners of the prints reproduced have preferred to remain anonymous.

As to the plates, Messrs. A. Alexander & Sons, engravers, have spared no pains to secure the best results possible, and I confidently leave their work to speak for itself. My publishers have willingly fallen in with my requests, and have aided me with many suggestions.

And so, with the hope that even the advanced collector may find something of interest in these volumes, I place them, such as they are, before my readers.

C. E. R.



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INTRODUCTION

THE ART of MEZZOTINT *and* ITS EARLY USE



WITHOUT entering into a comparison of the various forms of engraving it may be safely said that none can approach that of mezzotinting as a means of reproducing pictures. Though the process is not so much used for original work, no other method has been able to interpret for us with such fidelity and artistic effect the characteristics of the great painters. As that eminent engraver, Sir Frank Short, has written: "In richness and power of tone and in perfection of gradation, it has no rival;" and he justly adds: "it has been carried to a greater pitch of excellence by British engravers than by those of any other nation."

The invention of mezzotinting, in the usual acceptation of the word, was not the matter of a moment. It doubtless came about through a desire on the part of the line engravers of the time to find some method by which they could obtain more tone, and also work more quickly. Hence it was that von Siegen first came to employ some form of roulette or toothed wheel which enabled him to make a series of dots or very short lines at regular intervals. With such roulettes of different sizes, and probably with the added help of stipple needles, he still, as former engravers had done, worked from light to dark. Subsequently some form of channelled roller was used, and scraping resorted to. This roller or "engine," as it was called, was apparently used by some engravers with a pole and pivot attachment. Eventually the hand-rocker was employed to ground the plate all over so as to work back from dark to light by means of scraper and burnisher. Blooteling is generally credited with the first use of this grounding tool, but the evolution of the process was probably gradual, and its early history is only imperfectly known.

The exact and varied method of work used by the early engravers in their different plates is, I think, a matter which has not received sufficient competent investigation. To go into the question thoroughly it is necessary to have not only very considerable acquaintance with the plates of the early masters, but also the technical knowledge which can only be possessed by those who have

themselves worked in the various processes of engraving. It is to be hoped that some competent person or persons, for one man is unlikely to have all the necessary qualifications, may be induced to conduct such an examination. The result would be a matter of absorbing interest to a large public.

Most of the early mezzotinters were men who had worked in line engraving, and it may be noted that von Siegen used line for the background of his portraits of *William, Prince of Orange*, and *Mary, Princess of Orange*. John Smith, a little later, used line borders for his prints of the *Earl of Seafield* and the *Earl of Mar*. It must not be forgotten that few plates are strictly speaking in "pure mezzotint." It is customary to decry the "mixed style," and rightly so, if that alluded to is the chess-board manner of the early nineteenth century, but most great engravers have employed some mixture of style. Rembrandt in his best work combined etching with dry-point, and the mezzotinters of the great period derived considerable assistance from the use of dry-point, and in many cases of etching and aquatint.

The use of dry-point is so universal as not to call for any remark; as to etching, many of the engravers, such as White and Earlom, used this for making the preliminary outline of the subject, the plate being afterwards rocked over; in the British Museum there is a finished etching of a lady by Thomas Frye; in the second state the etching is completely covered in mezzotint. Benjamin Wilson's scarce plate of *Maria Gunning*, the main portion of which is in mezzotint, contains a considerable quantity of etching which was added to as the plate became worn; the inscription reads "Benjamin Wilson pinxit et aq: forti excudit. 1750."

Acid was probably used more than is generally supposed, and I think aquatint was resorted to by Dickinson, Thomas Watson, Valentine Green, and perhaps others; J. R. Smith, of course, used it for some of his borders.

In response to a question addressed him on this subject, our great engraver, Sir Frank Short, R.A., has very kindly favoured me with the following notes:

"Nearly all the Eighteenth-Century mezzotinters were well used to work with acid, especially in their stipples (which were mainly done by biting), and although many of their mezzotints,

(or most of them), appear to have no acid work, I think there is no doubt they used it when necessary or useful. I remember several instances in Dickinson's plates—patterns on dresses and so forth. I cannot recall any on J. R. Smith's mezzos, but I have never looked specially for it: and his plates being generally so broadly treated, would not be expected to need it. And I do not think the Watsons or Wards would use it.

The purpose for which I believe the old mezzotinters used the acid was to give definition to small forms in the half and lighter tints. It is very difficult and tiresome to get by scraping sharp edges to small forms in darks; while acid, properly used, will do it readily.

A half-tone in a mezzotint plate has no real bur left; the plate is reduced to clear incised cuts by the grounding tool; and in this state it is possible to darken the tint by an ordinary re-biting ground, or more readily by a spirit aquatint ground; because this, properly constituted, has the quality of leaving open to the action of the acid any cuts or marks already on the plate, and therefore keeping the character of the work as would be done by an ordinary re-biting ground. The particular *shapes* of the darkening needed are then got by the usual aquatint method for small darks, and this gives a crispness, when needed, that cannot be obtained otherwise. It can easily be overdone however, with dire results!

A dull tint in a mezzo can also be revived by the process, but this should not be used without good reason, or when added bur will do it better."

The method of aquatint was probably known and used long before the date usually assigned to its discovery; in this connection attention may be called to a very interesting article on this subject by Professor Hind, published in "The Print Collector's Quarterly," Vol. 8, No. 4.

In the matter of their materials the old engravers were at least as well equipped as those of the present day. The old hand-made paper is of unequalled quality. Professor Herkomer in his "Etching and Mezzotint Engraving" writes strongly of the inferior quality of the paper produced in our time, and he tells of a journey he made to Bavaria to find one of the old manufacturers of rag

paper. The vegetable inks, from whatever source obtained, were at least as good as those in use to-day. Abraham Bosse writes in 1643 under one of his illustrations of copper engraving: "Lancre en est faite dhuille de noix bruslée et de noir de lie de vin, dont le meilleur vient Dallemagne." Judging from the results obtained the copper used appears to have been of excellent quality as a rule, though we find James Ward writing on one of his progress proofs of his *Mrs. Hibbert*, "bad ground, soft copper."

These trial proofs of the old artists, with their corrections in chalk, form interesting historical documents, and there is evidence that these corrections were occasionally inspired, perhaps even made, by the painter himself. On the other hand, it is stated that James Ward, having, in his reproduction of Hoppner's *Lady Heathcote*, corrected the artist's faulty draughtmanship, the latter embodied the alterations on his canvas; and that the suggestions of the painter were not always acceptable to the engraver is shown by a letter in which William Ward wrote of the repeated alterations demanded by Sir Joshua Reynolds, "to the annoyance of J. R. Smith and my brother."

An important document in connection with these revisions is furnished by a progress proof in the British Museum of William Ward's *Major General Ferguson*, on the back of which J. R. Smith has written in red chalk the following letter:

"Dear Ward,

You are a Goose for paying postage for a letter to me. I am allways glad to hear from you, I only laugh'd at you for making me pay for what related to Mr. Shandown only. I have made four strokes with red chalk upon the cheeks to prevent that continued line of light. The Head is fleshy and very fine. Look at the mouth but act only from the picture or the General. I wish the buttons a little larger and the shadows more distinct but this is a Ladylike criticism. I have made the chest wider, drawn the arms better, the outline of them will do so. You pretend not to understand what flatter or broader means and I shall trim you well for it when I see you, and will tell you what these terms mean now, fewer flats, fewer partial lights, less opposition of light and shadow in small parts and a more equal colour, the left arm looks like a stick in a sack or Lord Nelson's

arm and it should be darker as well as flatter or more flat, you will see the alteration of the drawing marked with red chalk as well as black or white—tis better to have out 20 folds than to put one in false.

Yours Affectionately,
J. R. Smith."

THE EARLY MEZZOTINTERS *and* THEIR SUCCESSORS

Following the discovery of the art of mezzotint by von Siegen, and its further practice by his distinguished pupil Prince Rupert, many of the Continental line engravers, such as von Fürstenberg, Jan Thomas of Ypres, and the two Vaillants, adopted the method. On his return to England at the Restoration Prince Rupert made known the process here, and gave to John Evelyn "a peice of his own illustrious touching" which that author used as an illustration to the first edition of his "Sculptura." This was the *Head of the Executioner* which figures as one of our illustrations (Plate 2).

That Prince Rupert passed on his knowledge of the art to WILLIAM SHERWIN (1649?-1714?), a young Englishman, is proved from the dedication on the latter's famous portrait of *Charles II.* to which print is attached the historical importance of being the earliest dated mezzotint by an English engraver, as part of the inscription on the oval frame reads "Guill Sherwin fecitt 1669." Sherwin, who also engraved in line, was an artist of unequal merit, and most of his early work was rough and harsh, the tradition being that he grounded his plates with some sort of file; his later work was of a smoother nature, probably through improvement in the process used.

Though none of his plates are dated, it is probable that FRANCIS PLACE (1647-1728) devoted himself to the new art very shortly after its introduction into England, and some of his prints, such as his portrait of *Richard Tompson*, the printseller, attained a brilliance and finish which remained unequalled for some time afterwards. Place was a most interesting character; possessed of a private income he

varied a love of sport with artistic pursuits; he drew well, etched, engraved in mezzotint, and experimented in the manufacture of porcelain.

Mr. Henry M. Hake has published in Vol. X. of the Walpole Society a most interesting series of letters written by Place, and written to him by various well-known men of the period, from which some passages may be quoted. Thus Pearce Tempest, the publisher, writes:

"Yors I recd though the ladys have solely left painting Mezzotintos yet they doe sell a little especially fancy's Heads & bawdy soe I am provideing 3 or four new ones Against the Terme 2 Queens a new Confession 2 Fancys after Laroone a Gent has Lent me a Presbyterian Meeting of the same Mar., wch Van Somer is etching & graveing together it will be rather bigger than the Quakers it may sell, we are upon the ould Tearmes $\frac{1}{2}$ money $\frac{1}{2}$ Mezzotintos"

A later passage will I hope tend to soften the hearts of our present day printsellers:

"I have lately had a Scotch Lord my customer for Prints and drawings he is gott 20s into my debt if I can but gett it."

Place in a letter to George Vertue disposes of the report that he was a pupil of Hollar:

"You are desirous to know some passages concerning Mr. Hollar he was a person I was intimately acquainted withal, but never his disciple nor anybody's else, which was my misfortune."

And so on until in 1728 George Vertue records in his diary:

"This year dyd at York, Francis Place an Ingenious Gent whose works in painting drawing & graving also Metzotint are deservedly esteemed by the Curious and lovers of Art."

Before continuing the review of our great mezzotinters, it cannot be emphasised too strongly that their work can only be judged fairly by the inspection of good impressions. A print which is in bad condition, or is taken from a worn and re-touched plate, from which the original bur has gone, can afford no real test of the merit of the work as first executed; while this remark applies to all periods, it must be especially borne in mind when considering the productions of the early artists, whose prints have endured the hardships of a longer time than those of their successors.

That the new art received a very favourable reception in England is evident from the fact that a considerable number of Continental engravers migrated here during the last thirty years of the seventeenth century. Owing to insufficient information about their lives, it is often impossible to determine which of their plates were engraved here or abroad, and in some cases of English portraits it is even uncertain whether the engravers were ever in England at all; on the other hand it is quite probable that more of them visited this country than has generally been supposed.

Of those known to have worked in England one of the most important is ABRAHAM BLOOTELING (1640-1690), who, as mentioned above, contributed greatly to the development of the process. He is best known by his magnificent life-size plates of *Charles II.*, the *Duke of Monmouth*, and *James II. when Duke of York*.

The interesting prints in a rough style after HENRI GASCAR (1635-1701), such as *Eleanor Gwin and her two Sons*, *Mrs. Jenny Middleton* and others, are said to have been engraved by the artist himself, and the peculiarity of the style makes it difficult to attribute them to any other known engraver.

JAN VANDERVAART (1647-1721), who was also a painter, engraved some fine portraits, among them *Charles II.* and *Archbishop Plunket*.

Among others who may be mentioned with some of their best plates are GERARD VALCK (1640?-1690?), (*Mary, Princess of Orange*, and *Hortense, Duchesse de Mazarin*); JAN VERKOLJE (1650-1693), (*Duchess of Grafton*, and *Madam Parson*); and PAUL VAN SOMER (1649?-1694?), (*Isaac Dubourdieu*).

JAN VAN SOMER (1641?-1724?), possibly a brother of the last mentioned engraver, may have worked in London as the mezzotints of the *Duchess of Mazarin*, and *Frances, Duchess of Richmond*, are signed by him, though attributed by Chaloner Smith to Paul van Somer. He also made a plate of *Le Sueur*, the sculptor, who was resident in England for a long time, and whose work in London and Oxford is well known.

To return to the native artists during this period, we find GEORGE LUMLEY (dates of birth and death quite uncertain), a Yorkshireman, and friend of Francis Place, (*Lady Mary Fenwick*); JOHN LLOYD (dates again quite uncertain), (*James, Duke of Monmouth*); EDWARD LUTTRELL (1650?-1710?), an Irishman who settled in

London (*Duchess of Cleveland* and *Charles II.*); WILLIAM FAITHORNE the younger (1656-1710?), who engraved a number of rather weak but pleasing prints, (*Benedict Ithell*, *Thomas Shadwell*, and *Sophia Dorothea of Zelle*); and ROBERT WILLIAMS, who produced some fine prints full of tone and strength, such as *Sir Edward Littleton*, *Sir George Rooke*, and the *Earl of Portland*; these were probably done between 1680 and 1704 but the dates of his birth and death are not known.

Last in mention, but by no means least in ability, of this period comes ISAAC BECKETT (1653-1719?), who engraved a considerable number of plates in a strong and finished style, among the best being his portraits of *Lely*, *Kneller*, and *Madam Turner*. After his death Beckett's famous pupil John Smith continued to re-touch and print from his master's plates, substituting his own name, sometimes as publisher, and sometimes as engraver.

While the above mentioned artists were working independently, there existed publishers who issued prints the authorship of which is uncertain. Thus in the early days PEARCE TEMPEST (1653-1717), published a number of line prints, including the "Cryes of London," and also a few interesting and scarce mezzotints. As inscriptions on these latter consist only of the titles and "P. Tempest ex," all we can say is that Place is known to have engraved some and possibly some were the work of Tempest himself; the scarce *Prince Rupert*, a description of which will be found in Vol. II. is very much in the style of Beckett.

DAVID LOGGAN, of Danzig (1630?-1693), a line engraver who settled in England before the Restoration, published a few portraits in mezzotint, and may have engraved some or all of them.

A little later RICHARD TOMPSON (?-1693), and after him ALEXANDER BROWNE (who worked from 1669 upwards), published a series of portraits chiefly after Lely which form a most interesting gallery of the Courts of Charles II. and James II. With few exceptions the method in these is very similar, and Chaloner Smith is probably correct in conjecturing that they were principally the work of some of the Dutch-born engravers such as Vandervlaet, P. van Somer, Valck, and J. Verkolje. Possibly the publishers themselves engraved some of these plates, and Blooteling and Beckett may have worked for Browne.

The connection with Holland at this time was very close, and in some cases prints engraved in one country were copied in the other; thus Carel Allard, of Amsterdam, published portraits in reverse very similar to those of the *Duchess of Mazarin*, and *Barbara, Duchess of Cleveland*, published by Tompson. The considerable number of English portraits engraved by Jan van Somer, Carel Allard, Nicolaas Verkolje, Pieter Schenck (who, though born in Germany, came as a young man to Amsterdam), and Johann Georg Seiller (of Swiss origin), lead one to suppose that some of these may have been executed in England, though these engravers are not known to have visited this country.

The pioneers of English mezzotinting mentioned above were succeeded in the early part of the eighteenth century by such men as George White, John Smith, the two John Fabers, father and son, John Simon, and others; during this period PETER PELHAM (1684-1751), having engraved in London, went to Boston, U.S.A., where he published his plate of *Cotton Mather* in 1727, the first mezzotint done in America.

JOHN SMITH (1652?-1742?), was the best of these, and at times his work was brilliant, though he produced too many plates (nearly three hundred), to maintain always his highest standard. The portraits of *Himself*, of *Kneller*, and of *William Wycherley*, are typical of his best work.

FABER the younger (circa 1690-1756), again was too prolific; he engraved over four hundred plates, but some of his later work is excellent, such as his *Elizabeth, Duchess of Hamilton*, and *Mrs. Cibber*; he lived to engrave a few plates after Reynolds.

GEORGE WHITE (1671?-1732), did some fine broad work, such as the *William Dobson*, and *Baptiste Monnoyer*; he used etching a good deal, frequently beginning his plate with an outline in this process.

We now come to the first group of artists whose work was closely bound up with that of Reynolds and the other great English portrait-painters of the eighteenth century; but it was Reynolds chiefly who exercised a great influence on the mezzotinters of his time. As a French critic has remarked:

“Reynolds a agi sur la manière noire comme Rubens avait agi sur les graveurs de son temps. Il n’a pas seulement fourni aux artistes d’admirables modèles; il leur a inspiré la recherche

des qualités séduisantes, le goût des effets faciles et larges, le calcul et le jeu relatif des harmonies. Il les a sans doute guidés et par ses oeuvres et par ses avis; son intelligence réfléchie était capable de conseils décisifs. La plupart d'entre eux se sont consacrés presque uniquement à le traduire, mais les jours mêmes où ils s'adressent à un autre peintre, ils conservent les habitudes prises auprès de lui; ils restent les 'graveurs de Reynolds'."

With the exception of William Pether (about 1738-1821), and Valentine Green (1739-1813), no English engraver of merit was born in the first forty years of the eighteenth century; but between 1729 and 1739 were born a group of Irish artists who worthily upheld the torch lit by their predecessors. These were John Brooks (dates not known), Richard Houston (1721?-1775), James McArdeall (1729?-1765), Edward Fisher (1730?-1785?), John Dixon (1730?-after 1800), Richard Purcell (1736?-1766), and James Watson (1739?-1790). They all sooner or later came to London, whereas Andrew Miller, a contemporary of theirs, probably a pupil of the younger Faber, and born in London, migrated to Dublin, where he worked and died. Thomas Frye, another Irishman, was born in 1710.

Of these McARDELL was the dominating personality. In his short life,—he only lived about thirty-six years—he engraved some two hundred plates; he began with work after Van Dyck, Kneller, Ramsay, Cotes, Hudson, and other artists, but in the end he engraved thirty-eight portraits after Reynolds, and merited the well-known encomium of that painter: "By this man I shall be immortalized." Of his early style the *Lady Grammont* is a magnificent example, and the charming *Lady Charlotte Fitzwilliam* typifies his latter work. Houston and Purcell, whose early work was good and vigorous, both gave way to drink, and ended as mere hacks to Sayer the publisher. Brooks is chiefly remarkable as being the founder of the Irish school; it is noteworthy that both he and Frye worked as painters of porcelain, the latter at the Bow works.

FISHER scraped some notable plates, among his best being his *Laurence Sterne*, *George Seymour Conway*, and *Hope nursing Love*. DIXON'S portrait of *Henry, Duke of Buccleuch*, and *Rembrandt's Framemaker* (Hermann Doomer) are sufficient to demonstrate his power and breadth of treatment.

JAMES WATSON displayed considerable technical skill and an easy fluent manner, but his work is lacking in vigour; his *Dr. Johnson* and *Edmund Burke* are, perhaps, to be preferred to any of his somewhat insipid ladies. Whether or no he helped his sister-in-law, ELIZABETH JUDKINS, in her plate of *Mrs. Abington* the result is certainly at least as good as any of his signed portraits.

As if to make amends for the previous dearth of English talent, a host of engravers now appeared who during the last three decades of the eighteenth and the first few years of the nineteenth century—the grand period—produced such work in mezzotint as has never been equalled. The principal engravers of this time were William Pether (1738?-1821), Richard Earlom (1743-1822), John Finlayson (1730?-1776?), Robert Dunkarton (1744-before 1817), Valentine Green (1739-1813), Thomas Watson (between 1743 and 1750-1781), William Dickinson (1746-1823), John Jones (1745?-1797), John Raphael Smith (1752-1812), John Dean (1750-after 1805), Henry Hudson (dates of birth and death unknown—his prints range from 1782 to 1793), Charles Howard Hodges (1764-1837), Gainsborough Dupont (?-1797), William Doughty (?-1782), James Walker (1748-1808), William Ward (1766-1826), and James Ward (1769-1859), the Dawes (Philip, dates uncertain; George, 1781-1829; and Henry, 1790-1848), William Whiston Barney (1791-1867), Charles Turner (1774-1857), S. W. Reynolds (1773-1835), William Say (1778-1834), and Henry Meyer (1782?-1847).

Taking the best of these in order, EARLOM scraped a few fine portraits, among them being his *Sir Thomas Chaloner*, *Lord Nelson*, and *William Pitt*; his only mezzotint after Reynolds is the *Admiral Barrington*. DUNKARTON'S method is harsh but powerful, the best plates being *Lord Howe*, *Lord Lifford*, and *Anne Catley*.

If VALENTINE GREEN be judged by the standard of the auction room he would rank perhaps higher than his merit deserves. Probably his reputation is somewhat enhanced by the beauty of many of the originals which fell to his lot to reproduce. He was curiously unequal in his work, and though really brilliant at times he scraped many plates which are very poor in quality. His best are *The Ladies Waldegrave*, *Mrs. Cosway*, and some of his whole-length ladies after Reynolds, such as the *Duchesses of Devonshire* and *Rutland*, and the *Countesses of Salisbury* and *Harrington*. His portraits of *Sir Joshua*

Reynolds, Sir William Chambers, Lemuel Abbott, and the so-called Prince Rupert (probably Rembrandt when a young man) are good.

THOMAS WATSON was a far better engraver than his namesake James Watson, to whom he was not related, and he ranks very high among his contemporaries. His best plate, the *Lady Bampfylde*, is one of the greatest mezzotints of all time. Among other fine portraits may be mentioned the *Warren Hastings*, *David Garrick*, *Mrs. Hardinge*, *Lady Rushout and Children*, and the charming little plate of *Princess Sophia Matilda*.

WILLIAM DICKINSON, who published in conjunction with Thomas Watson, is little if at all behind his partner in point of merit. Among his many fine plates may be mentioned *Viscountess Crosbie*, *Mrs. Mathew*, *Jane, Duchess of Gordon*, *Thomas Percy* and *Richard Barwell*.

JOHN JONES engraved a considerable number of male portraits in a broad and powerful manner. His *Edmund Burke*, *Charles James Fox* and *Caleb Whitefoord* are among his best. Of the few female portraits he scraped, the *Mrs. Davenport* and *Lady Caroline Price* rank worthily among the masterpieces of mezzotint.

Of the work of J. R. SMITH it is difficult to write in measured terms. Undoubtedly he produced many "pot-boilers," as most artists in their time have done, but these are soon forgiven when one considers the galaxy of great plates which he executed. A fine draughtsman, extremely versatile, and himself an original artist of no mean powers, he brought unequalled qualifications to the interpretation of the great painters of his time. It is difficult to select the best of his works, but probably a consensus of expert opinion would pronounce his *Mrs. Carnac* to be the finest mezzotint ever engraved. Possibly through his pre-eminence in his art he was able to pick and choose from the best pictures of his time; it is certain that he produced a great number of masterpieces, and in mentioning, in addition to the eight plates reproduced in our illustrations, his *Miss Cumberland*, *The Gower Family*, *Sir Harbord Harbord*, the two plates of *Emma Hart*, *Mrs. Payne Galwey*, *Lady Stormont*, *Lady Warwick*, and *Mrs. Carwardine and Child*, we have omitted many of no less merit. The best of his work was done between 1776 and 1786. After this the habits of the dissolute society into which he plunged affected his powers, and it is difficult to understand how in 1800 he was able

to produce such a brilliant and powerful piece of work as his *John Philpot Curran*, perhaps his greatest male portrait.

JOHN DEAN, a pupil of Valentine Green, though lacking in vigour, is a very pleasing engraver, and has the merit of reproducing with great fidelity the characteristics of the original artist; witness his *Elizabeth, Countess of Derby*, after Romney, and his *Mrs. Elliot*, after Gainsborough. His plates being very lightly grounded wore quickly, and hence his work is scarce.

C. H. HODGES, after engraving in England a few fine plates, such as the *Mrs. Williams Hope*, settled in Amsterdam where, with the exception of his *Shipbuilder and his Wife*, and *Rutger Hans Schimmelpenninck*, most of his work was of inferior quality.

GAINSBOROUGH DUPONT'S known work consists of the reproduction of twelve of his uncle Thomas Gainsborough's portraits, the best of them, perhaps, being the *Colonel St. Leger*.

WILLIAM DOUGHTY, of whom only six plates are known, five of which are after Reynolds, was an extremely powerful and characteristic artist, as best testified by his *Dr. Johnson* and *Admiral Keppel*.

JAMES WALKER produced some brilliant work after Romney, such as the *Lady Isabella Hamilton*, *Miss Francis Woodley*, and *Admiral Hyde Parker*. His prints are scarce, as on his return from Russia, where he went in 1784 to work for the Empress Catherine, many of his plates were lost at sea.

Other less important engravers during this period, who scraped some fine plates, are G. MARCHI (1735?-1808), *Oliver Goldsmith*, and *Miss Cholmondeley*; F. HAWARD (1759-1797), *Master Bunbury*; J. JACOB (1733-1797), *Miss Monckton*; T. PARK (1760-1835), *The Oddie Children*, and the pathetic little *Penelope Boothby*. J. WATTS' portrait of *Giuseppe Baretti* is very broad and vigorous. His prints are dated between 1770 and 1786, and he was possibly a printseller, but hardly anything is known of his life.

The end of the eighteenth century saw the good work carried on by a younger band of men headed by the brothers WILLIAM and JAMES WARD, both of whom had been apprenticed to J. R. Smith. They were both fine artists, but I am inclined to assign the greater merit to James, and incidentally to support the contention of Mr. Reginald Grundy in his "James Ward, R.A." that *The Daughters of*

Sir Thomas Frankland, as well as some of the plates after Morland, such as *The Cottagers* and *The Travellers*, were executed by the younger brother though they bear the name of William. Apart from the written evidence quoted by Mr. Grundy, I think careful examination of the several prints confirms this view.

William Ward's *Salad Girl*, *Countess of Mexborough*, and *James, Earl of Malmesbury*, are fine examples of his power, while James's *Douglas Children*, and the scarce *Miranda* are sufficient to show his talent. It is worthy of note that James Ward, who was born in 1769, reached the age of ninety, thus outliving Turner and Constable.

After the time of the Wards the art of mezzotint, as regards the reproduction of portraits, began to deteriorate in sympathy with the prevailing decadence in taste, though a few engravers still did some fine work. Of the three Dawes, Philip, the father, and his sons George and Henry, GEORGE DAWE stands out as the best; he engraved some good plates after Raeburn, such as the *Lord Braxfield* and *John Gray*. CHARLES TURNER had considerable merit, and his *Lord Newton*, after Raeburn, a very powerful translation of a magnificent picture, is one of the great prints.

S. W. REYNOLDS, the elder, produced some fine portraits, such as the *Georgiana, Duchess of Bedford*, a beautiful rendering of one of Hoppner's masterpieces; and to HENRY MEYER'S credit are such effective plates as *Lady Hamilton as Nature* and *Lord Londonderry*.

WILLIAM SAY is best known by his *Lady Mildmay*, a good piece of work, but he is responsible for the artistic crime of being the first engraver to use a steel plate, with the resulting loss of richness and tone. Last of mention is SAMUEL COUSINS (1801-1887), who scraped one or two good plates on copper before he turned to the use of steel.

And so came the end of the great period. It was not the invention and the use of the steel plate which hastened its end, but the change in taste which tolerated the smoky and hard prints produced by this method. There is no space here, though the subject is an interesting one, to examine carefully the various causes which lead to a decadence in art.

Doubtless historical and political events are very considerable factors; wars and revolutions have disruptive and far-reaching

results, producing a change of morale, a shuffling of capital, and a lack of the restfulness which is necessary for both the production and the appreciation of artistic work.

A parallel may be drawn between events in France and England. In the former country the Revolution broke up the famous band of line engravers and aquatinters ; some were killed, some fled the country ; and those who remained found no market for the gay and delightful work which had made them famous. Even their genius itself seemed to be impaired by the horrors through which those who survived had passed ; thus we find Debucourt, the greatest of them all, forgetting his *La Rose*, *La Main*, and *Les Deux Baisers*, and producing tedious and insipid plates representing incidents in the lives of the *sans-culottes*, after these gentlemen had acquired the hitherto lacking underwear.

So, too, in England, though the changes were not so sudden or drastic, artistic taste began to deteriorate as the long struggle with France produced the changes indicated above. Reynolds, Romney, Gainsborough, and Hoppner went out of fashion ; Lawrence and his school, with their artificial and metallic methods, reigned in their stead. It is significant that at this time Raeburn, a far greater artist than Lawrence, was painting with but little recognition of his merit ; and somewhat later Constable and Turner received inadequate appreciation during their lifetime.

Though during the past hundred years in England much fine landscape mezzotinting has been done, and in another branch of engraving a brilliant school of painter-etchers has arisen, it can safely be said that the pitch of excellence reached by the portrait mezzotinters mentioned in these pages remains unchallenged.

Let us treasure with care and pride what is left to us of their work.

PLATES

PLATE I.

AMELIA ELIZABETH, LANDGRAVINE OF HESSE.

By Ludwig von Siegen.

From an impression in the British Museum.

The wife of William V., Landgrave of Hesse-Cassel, whom she married in 1619. During the minority of her son, 1637 to 1650, she governed as Regent with remarkable courage and intelligence. She died, 8 August, 1651. Von Siegen entered the service of the Landgrave in the year of the latter's death, 1637, with the rank of Lieutenant-Colonel.



AMELIA ELISABETHA, D.G. HASSIÆ, LANDGRAVIA &c.
COMITISSA HANOVIAE MUNTZENÆ.

Iustus servus dei Frac^o Dⁿⁱ Dⁿⁱ WILHELMO VI. D^g HASSIAE LANDGR^o i^o filio, Servo maximo, Veris
 et Fidei amantissimo, Salutem in Christo sempiternam, cum quibusdam rebus, tam nobilibus, quam profuturis, etiam divitiis, ad hoc usque
 tempus, scilicet 1547.

PLATE 2.

HEAD OF THE EXECUTIONER.

Engraved by Prince Rupert. After Ribera (called Lo Spagnoletto).

From an impression in the possession of Ernest S. Makower, Esq.

In 1658 Prince Rupert, while in Germany, engraved a large three-quarter length print known as "The Great Executioner," after Ribera's picture. On his return to England he engraved, *circa* 1660, the head now reproduced, which is a replica of the head in the print mentioned above, though on a slightly smaller scale. It was used as an illustration to Evelyn's *Sculptura*.



This Print is by Prince Rupert.

PLATE 3.

CHARLES II, KING OF ENGLAND.

By William Sherwin.

From an impression in the British Museum.

Charles II was born at St. James' Palace, 29 May, 1630, crowned 23 April, 1661, and died at Whitehall, 6 February, 1685. On the lower right hand corner of this print is engraved: *Guil Sherwin fecit 1669*. This is the earliest dated mezzotint by an English engraver.



PLATE 4.

JAMES, DUKE OF MONMOUTH.

Engraved by Blooteling.

After Lely.

From an impression in the British Museum.

Natural son of Charles II by Lucy Walter. Born at Rotterdam, 9 April, 1649; executed on Tower Hill, 15 July, 1685. Lucy Walter, at the time when Charles met her at the Hague, was living under the protection of Robert Sidney, third son of the second Earl of Leicester; Monmouth is said to have closely resembled Sidney in personal appearance. At one time there was a strong Whig plot to bring about the legitimisation of Monmouth, in order that he might succeed his father as King.



PLATE 5.

CHARLES XII OF SWEDEN.

Engraved by J. Smith.

After Craft (David von Krafft).

From an impression in a private collection.

Born, 17 June, 1682, he was most carefully trained by his father and developed very early in life extraordinary mental ability, and strong resolution. On his father's death in 1697, the Rikstag, jealous of the influence of Regents, offered the fifteen year old monarch full sovereignty, which he after some hesitation accepted. His early military career may be compared to that of Alexander the Great for its precocious brilliance. At a very early age he had conquered Denmark, beaten the Saxons, Poles and Russians, and entered Warsaw. Lack of men, resources, and the severities of winter during a campaign against the Russians in 1708 eventually drove him back to Sweden. On 11 December, 1718, while engaged in a campaign against the Norwegians, he was shot through the head at Friederichs-hall.



Carolus XII. D. G. Svecorum, Gothorum, et Vandalorum Rex. Augustissimus.
Sec. Qui, stratis ad Narviam. Moschus, die XX. Novembris, Anno 1700. Etatis
sue paulo plus XVIII. Gustas et Gravos a Frederico. Ceteri sumptu. Denarij. Et
Qui Progressas. Minus. Locum. In. Marte ad huc. Pres. q. 1700.

PLATE 6.

COTTON MATHER, D.D.

Painted and engraved by Peter Pelham.

From an impression in the British Museum.

Born at Boston, U.S.A., 12 February, 1663; son of Increase Mather, D.D., and grandson of Richard Mather (who emigrated from England 1634), both Nonconformist clergymen. He was educated at Harvard College, of which his father was President. He became minister of Boston, New England, in 1684, was made a Doctor of Divinity by the University of Glasgow in 1710, and elected a Fellow of the Royal Society in 1714. He died at Boston, 13 February, 1728. He wrote many treatises, and a well-known work on witchcraft, in which he believed; this was published at Boston in 1693, and was reprinted in London. This plate is believed to be the first mezzotint engraving executed in America; it is dated 1727, Pelham, who had engraved in England, having settled in Boston about 1726.



Handwritten signature or inscription, possibly reading "J. M. 1711".

PLATE 7.

LADY CHARLOTTE FITZWILLIAM.

Engraved by J. McArdell.

After Sir J. Reynolds.

From an impression in a private collection.

Lady Charlotte, eldest daughter of William, third Earl Fitzwilliam, was born in 1746; she married, 24 May, 1764, Thomas Dundas, who succeeded as second Baronet in 1781, and was created Baron Dundas of Aske in 1794; she died in 1833. Her eldest son was created first Earl of Zetland in 1838. Reynolds' picture was painted in 1753. McArdell's print was published in 1754, and it is probably the only plate to which Reynolds' name was affixed as publisher.



PLATE 8.

MARY, LADY COKE.

Engraved by J. McArdell.

After Allan Ramsay.

From an impression in a private collection.

Lady Mary Campbell, youngest daughter of John, second Duke of Argyll and Greenwich, was born in 1726, and married, in 1747, Edward, Viscount Coke, only son of the first Earl of Leicester. There was no issue of the marriage, and Lord and Lady Coke soon became estranged and lived apart. Lady Coke died in 1811. She was of a generous and affectionate nature, but eccentric and passionate. Horace Walpole wrote of her, "Her virtue is unimpeachable, her friendship violent, her anger deaf to remonstrances. She has cried for forty people, and quarrelled with four hundred. . . . She might be happy and respected, but will always be miserable from the vanity of her views, and her passion for the extraordinary." In spite of her high birth she had a "frenzy for royalty." The curious musical instrument which she holds in the print was called a theorb; "as she had no ear for music her acquaintances suffered terribly from her performances."



PLATE 9.

JAMES SAYER.

Engraved by R. Houston.

After Zoffany.

From an impression in a private collection.

Son of Robert Sayer, the well-known print publisher. Engraved
on the second state of the plate is: *Aged 13 years.* Zoffany's
picture was painted about 1771.



PLATE 10.

HENRY, DUKE OF BUCCLEUCH.

Engraved by J. Dixon.

After Gainsborough.

From an impression in the possession of G. Warren Swire, Esq.

Henry Scott, third Duke of Buccleuch and fifth Duke of Queensberry, was born 13 September, 1746, being the second, but eldest surviving, son of Francis, Earl of Dalkeith, (who died in his father's lifetime), by Lady Caroline Campbell, eldest daughter of John, second Duke of Argyll and Greenwich. He succeeded his father, 22 April, 1751, and in 1810, on the death of William Douglas, fourth Duke of Queensberry, (the notorious "Old Q."), he succeeded to his title and estates. He died at Dalkeith, 11 January, 1812, having married, 2 May, 1767, Lady Elizabeth Montagu, only daughter of George Brudenell, Duke of Montagu. Horace Walpole, who was not apt to praise unduly, speaks highly of Buccleuch's modesty and good nature.



PLATE II.

ELIZABETH, DUCHESS OF ARGYLL.

Engraved by J. Finlayson.

After Catherine Read.

From an impression in the collection of G. Warren Swire, Esq.

Elizabeth Gunning, the famous beauty, younger daughter of John Gunning, of Castlecoote, Co. Roscommon, by Bridget, youngest daughter of Theobald, Viscount Mayo, was born in 1734. She came to London in 1751, and married James, sixth Duke of Hamilton, at 12.30 a.m., 14 February, 1752, at Mayfair Chapel; the marriage was so hurried that Horace Walpole says "a ring of the bed curtain" was used as a wedding ring. Her husband died in 1758. She was for a short time engaged to Francis Egerton, Duke of Bridgewater, but this was broken off, and on 3 March, 1759, she married the Marquis of Lorne, who succeeded his father as fifth Duke of Argyll in 1770. In 1776 she was created Baroness Hamilton of Hambleton in Leicestershire, in her own right, and was for some time a lady of the bedchamber to Queen Charlotte. She was of a modest and gentle, though resolute, disposition. She died in London 20 May, 1790.



PLATE 12.

LAURENCE STERNE.

Engraved by E. Fisher.

After Sir J. Reynolds.

From an impression in the British Museum.

The famous humorous and sentimental writer. He was born, 24 November, 1713, at Clonmel, Co. Tipperary, where his father's regiment was quartered. He died in his rooms in Bond Street, 18 March, 1768. He was the great grandson of Richard Sterne, Archbishop of York. The picture by Reynolds, which was painted in 1760, is said not to contain the curious and cynical look in the eyes which has been imparted to it by the engraver.



PLATE 13.

NELLY O'BRIEN.

Engraved by C. Phillips.

After Sir J. Reynolds.

From an impression in the possession of G. Warren Swire, Esq.

A celebrated lady of the demi-monde, who was painted several times by Sir Joshua. Horace Walpole says that when Reynolds was painting a portrait of Lady Bolingbroke, Lord Bolingbroke said, "You must give the eyes something of Nelly O'Brien, or it will not do." Walpole adds, "As he has given Nelly something of his wife's, it was but fair to give her something of Nelly's—and my Lady will not throw away the present!" The date of Nelly O'Brien's birth is not known; she died in Park Street, Grosvenor Square, in 1768. Reynolds' picture was painted in 1760, and is in the Wallace Collection. Northcote says that this picture was sold during Sir Joshua's lifetime for ten guineas.



PLATE 14.

ANDREW DRUMMOND.

Engraved by James Watson.

After Zoffany.

From an impression in a private collection.

Andrew Drummond of Stanmore, Middlesex, was the fifth son, by his second marriage, of Sir John Drummond of Machany. This family were staunch adherents of the Stuarts, for which they suffered many fines and forfeitures. Andrew, who was born in 1688, founded Drummond's Bank; he married, 7 November, 1716, Isabella Strahan, who died 13 February, 1731. He died, 2 February, 1769. His only son, John Drummond, married Charlotte, daughter of Lord William Beauclerk and Lady Diana de Vere, the eldest daughter and heiress of Aubrey de Vere, the twentieth and last Earl of Oxford. Andrew Drummond at the beginning of his career is said to have walked from Glasgow to London carrying the gold-topped, crutch-handled walking stick which is represented in Zoffany's picture. This stick is now kept in a glass case in the bank parlour of Drummond's Bank. Zoffany's picture was painted about 1769.



PLATE 15.

AUGUSTUS HERVEY.

Engraved by James Watson.

After Gainsborough.

From an impression in the possession of Sir George Agnew, Bart.

He was the second son of John, Lord Hervey of Ickworth, and grandson of the first Earl of Bristol. Born 19 May, 1724, he entered the Navy in 1736, and had a distinguished career, seeing a great deal of service against the French on their western coast, and also in the Mediterranean, being under Admiral Byng in the unfortunate episode off Minorca. He joined Rodney's squadron in the West Indies, and was sent home with the news of the capture of Havana, in which he took a chief part. After being for a short time Commander-in-Chief in the Mediterranean, he entered the House of Commons where he took an active part in naval questions. He succeeded his brother as third Earl of Bristol, 18 March, 1775. In 1744, he married the notorious Elizabeth Chudleigh, maid-of-honour to the Princess of Wales, but a divorce was arranged in 1769; the only child of the marriage died shortly after birth. The Earl died 23 December, 1779, leaving in his will £400 a year to his natural son by Mrs. Clarke, better known as "Kitty Hunter."



PLATE 16.

MRS. ABINGTON.

Engraved by Elizabeth Judkins.

After Sir J. Reynolds.

From an impression in a private collection.

Francis Barton, born in 1737, was the daughter of a private soldier in the King's Guards, who kept a cobbler's stall in Vinegar Yard. She at one time sold flowers, and sang in the street, being known as "Nosegay Fan," and afterwards became a domestic servant. Though undergoing painful and ignoble vicissitudes, she was always anxious to acquire education, and eventually became an actress of very considerable ability, having in the meantime married Abington, her music master, whom she soon pensioned off. She was renowned for her excellent elocution, but being of a lively and pert disposition was difficult to manage, and frequently quarrelled with Garrick. She was considered to have great taste in dress, and the "Abington cap" became the fashion of the day. After retiring from the stage she was well received in society, and lived to an old age, dying 4 March, 1815. Reynolds' picture was painted in 1771 or 1772.



PLATE 17.

OLIVER GOLDSMITH.

Engraved by J. Marchi.

After Sir J. Reynolds.

From an impression in the British Museum.

Oliver Goldsmith, the well-known writer, was born at Pallas, near Ballymahon, Co. Longford, 10 November, 1728. He died 4 April, 1774. Reynolds' picture was painted in 1768.



PLATE 18.

LADY BETTY DELMÉ, AND CHILDREN.

Engraved by V. Green.

After Sir J. Reynolds.

From an impression in the possession of Sir George Agnew, Bart.

Elizabeth Howard, daughter of the fourth Earl of Carlisle, (by his second marriage), was born in 1747; she married, firstly, in 1769, Peter Delmé, M.P. for Morpeth, who died, 15 August, 1789; and secondly, 13 January, 1794, Captain Charles Garnier, R.N., who was drowned, 16 December, 1796. She died in June, 1813. Chaloner Smith states that "the children are believed to be John Delmé, Esq., of Cams Hall, Fareham, Hants, who died 10th June, 1809, aged 36; and Miss Delmé, who died 27th Feb., 1794." Reynolds' picture was painted in 1777.



PLATE 19.

THE LADIES WALDEGRAVE.

Engraved by V. Green.

After Sir J. Reynolds.

From an impression in the Royal Library, Windsor.

Copyright of H.M. the King.

The daughters of James, second Earl Waldegrave, by Maria, second illegitimate daughter of Sir Edward Walpole, K.B. On the left is Lady Charlotte Maria, born in 1761, who married George, Earl of Euston, who after her death succeeded as fourth Duke of Grafton; she died, 1 February, 1808. In the centre is Lady Elizabeth Laura, born 1760, who married, 5 May, 1782, her cousin George, Lord Chewton, who succeeded as fourth Earl Waldegrave in 1784; she died at Strawberry Hill, 29 January, 1816. On the right is Lady Anna Horatia born in 1762, who married the Hon. Hugh Seymour Conway, (afterwards Lord Hugh Seymour, on his father being created Marquis of Hertford). Horace Walpole commissioned Reynolds to paint this picture of his grandnieces. It was exhibited at the Royal Academy in 1781.



PLATE 20.

GENERAL WASHINGTON.

Engraved by V. Green.

After C. W. Peale.

From an impression in a private collection.

George Washington, the first President of the United States of America, was born at Bridges Creek, Westmoreland County, Virginia, 22, (Old Style 11), February, 1732. He married in January, 1759, Martha Dandridge (1732—1802). There were no children of the marriage. He died at Mount Vernon, 14 December, 1799.



PLATE 21.

MARIA COSWAY.

Engraved by V. Green.

After a picture by herself.

From an impression in a private collection.

Maria Cecilia Louisa Hadfield was the daughter of an Englishman who kept an hotel at Leghorn. She was educated at a convent, and studied art under Battoni, Mengs, Fuseli and Wright of Derby. On her father's death she wished to become a nun, but her mother brought her to England where she married Richard Cosway, the miniaturist, in 1781. She made a reputation as an artist in oils, pastel, and in miniatures, and also published some etched work. She lived abroad for some time apart from her husband. She is said to have died at Lodi, but the dates of her birth and death are very uncertain.



PLATE 22.

SAMUEL JOHNSON.

Engraved by W. Doughty.

After Sir J. Reynolds.

From an impression in the British Museum.

Born at Lichfield, 18 September, 1709; died in London, 13 December, 1784. The great *littérateur* was a curious mixture of strength and weakness of character; he was very impressionable where the female sex was concerned, and displayed great resentment, and lack of chivalry, when Mrs. Thrale married Piozzi. Reynolds' picture was painted for Canon Taylor, Johnson's friend, in 1772.



PLATE 23.

JOSEPH BARETTI.

Engraved by J. Watts.

After Sir J. Reynolds.

From an impression in a private collection.

Giuseppe Marc' Antonio Baretti was born at Turin, 25 April, 1719, of good family. His father's second marriage with a young opera dancer caused him to leave Turin, and seek mercantile employment at Guastalla. He embarked on literature, and wrote much, but his frank and impetuous disposition brought him into numerous controversies, which eventually compelled him to leave the country. He came to London in January, 1751, and opened a school for teaching Italian; he became friendly with the Thrales and Dr. Johnson, and in 1760 published his "Italian and English Dictionary" which had a great success; Dr. Johnson wrote a dedication for a new grammar which was prefixed to this work.

In 1769 he became involved in a brawl in the Haymarket and in self-defence killed a man with a knife. He was acquitted at the Old Bailey, after Sir J. Reynolds, Dr. Johnson, Burke, Garrick, Goldsmith and others had borne testimony to the usual quietness of his character. On Mrs. Thrale's marriage to Piozzi, Baretti attacked her bitterly in print, and in correspondence, and it would seem that, like Dr. Johnson, he had aspirations to that lady's hand. He was a great friend of Richard Barwell, the nabob from India. Tall and strong, and very temperate in his habits, he was of an impetuous and fiery nature. He died, 5 May, 1789. Reynolds' picture was painted in 1774, and exhibited at the Royal Academy in that year.



PLATE 24.

MRS. ELLIOTT.

Engraved by J. Dean.

After Gainsborough.

From an impression in a private collection.

Grace, daughter of Hew Dalrymple, a well-known Edinburgh advocate, was born *circa* 1756, and was educated in a French convent. At a very early age—in 1771—she married an elderly husband, Dr., (afterwards Sir John), Elliott, a wealthy physician. In 1774 she eloped with Lord Valentia, and her husband obtained a divorce with £12,000 damages. Her brother took her back to a French convent, but she soon left this accompanied by Lord Cholmondeley. In 1784 she gave birth to her first child, a daughter, Georgiana Augusta Frederica Seymour, the paternity of whom was claimed by the Prince of Wales, and Lord Cholmondeley, though Charles Windham and George Selwyn were also thought to have pretensions. She later formed a friendship with the Duc d'Orleans, ("Egalité"), and settled in Paris, where she was known as Mme. de St. Alban. She died at Ville d'Avray, 16 May, 1823. Her elder daughter, alluded to above, who was brought up with the Cholmondeley family, and married Lord Charles Bentinck in 1808, caused a book to be published which purported to be written by her mother, and was entitled "A Journal of my life during the French Revolution," but its authenticity is open to suspicion.

Mrs. Elliott, who was known by the nickname of "Dolly the tall," was in some way related to Horace Walpole, who alludes to her as "a pinchbeck niece of mine." Gainsborough's picture was probably painted about 1779.



PLATE 25.

ELIZABETH, COUNTESS OF DERBY.

Engraved by J. Dean.

After Romney.

From an impression in the possession of Mrs. Frank Siltzer.

Born, 26 January, 1753; the only daughter of the 6th Duke of Hamilton, whose wife was the beautiful Elizabeth Gunning. She married, 23 June, 1774, Edward, Lord Stanley, afterwards 12th Earl of Derby, who, to celebrate the occasion, gave a *fête champêtre* at the Oaks, Epsom, the cost of which Horace Walpole reckoned at five thousand pounds. The marriage was not a happy one, owing to her infidelities; at one time she was about to be divorced on account of an intrigue with the Duke of Dorset, but the case was abandoned. She died, 14 March, 1797, leaving large debts which her family paid, and was buried at Bromley, Kent. The sittings for Romney's picture extended from 27 November, 1776, to 4 May, 1778.



PLATE 26.

MASTER BUNBURY.

Engraved by F. Haward.

After Sir J. Reynolds.

From an impression in the British Museum.

Charles John, eldest son of Henry William Bunbury the artist, and nephew of Thomas Charles, the sixth Baronet, was born in November, 1772; he was an officer in the Army, married Frances Davison, and died without issue in 1798. Henry Edward, his younger brother, who succeeded his uncle as seventh Baronet in 1821, is incorrectly stated by Chaloner Smith to be the subject of this picture and engraving. Reynolds' picture was exhibited at the Royal Academy in 1781.



PLATE 27.

JANE, DUCHESS OF GORDON.

Engraved by W. Dickinson.

After Sir J. Reynolds.

From an impression in a private collection.

Jane, eldest daughter of Sir William Maxwell, Bart., was born in 1748, and married Alexander, fourth Duke of Gordon in 1767; she died at the Pulteney Hotel, Piccadilly, 11 April, 1812. She was clever and energetic, and one of the leaders of society. Horace Walpole writes of her, "One of the empresses of fashion, the Duchess of Gordon, uses fifteen or sixteen hours of her four-and-twenty. I heard her journal of last Monday. She first went to Handel's music in the Abbey; she then clambered over the benches, and went to Hastings' trial in the Hall; after dinner to the play; then to Lady Lucan's assembly; after that to Ranelagh, and returned to Mrs. Hobart's faro table; gave a ball herself in the evening of that morning, into which she must have got a good way; and set out for Scotland the next day." Reynolds' picture was painted in 1774, and exhibited at the Royal Academy in 1775.



PLATE 28.

MRS. MATHEW.

Engraved by W. Dickinson.

After Sir J. Reynolds.

From an impression in a private collection.

Ellis, second daughter of James Smith, or Smyth, of Finney Park, Co. Wicklow. She married (as his first wife), 1764, Francis Mathew of Thomastown, Co. Tipperary, who was created Baron Llandaff, 1783, and Earl of Llandaff, 1797. She "died of dropsy in August, 1781, and was buried with great pomp at Thomastown." Horace Walpole writes of her as "a most perfect beauty, an Irish Miss Smith," and later, "The fine Mrs. Matthews in white, trimmed down all the neck and petticoat with scarlet cock's feathers, appeared like a new macaw brought from Otaheite." Reynolds' picture was painted in 1777, and Bromley says that it was left on the artist's hands, and was sold at Lady Thomond's sale in 1821 for 47 gs. (Sir Joshua's niece and heiress, Mary Palmer, married (as his second wife), Murrough O'Brien, fifth Earl of Inchiquin, and first Marquis of Thomond.)



PLATE 29.

WARREN HASTINGS.

Engraved by Thomas Watson.

After Sir J. Reynolds.

From an impression in the British Museum.

He was born, 6 December, 1732, went to India in 1750, and after three years there, spent in mercantile affairs, entered the Civil Service. He was appointed Governor of Bengal, 1771, and Governor-General of India, 1774. He returned to England in 1785, was impeached for corruption in 1788, and was finally acquitted in 1795. He died, 22 August, 1816. Reynolds' picture was painted in 1776.



PLATE 30.

LADY BAMPFYLDE.

Engraved by Thomas Watson.

After Sir J. Reynolds.

From an impression in a private collection.

Catherine, eldest daughter of Admiral Sir John Moore, Bart., K.B., (grandson of Charles, fourth Earl of Drogheda), married, in 1776, Sir Charles Warwick Bampfylde, fifth Baronet, M.P. for Exeter, who was assassinated in 1823 by a man named Morland. Lady Bampfylde lived apart from her husband for many years, but when he was shot, his death not being immediate, she returned to London to nurse him. Her eldest son was created Lord Poltimore. Reynolds' picture was painted in 1777, and exhibited at the Royal Academy in that year.



PLATE 31.

MRS. DAVENPORT.

Engraved by J. Jones.

After Romney.

From an impression in a private collection.

Charlotte Sneyd of Keele Hall, Stafford, was born in 1756, and married Davies Davenport of Capesthorpe Hall, Chelford, Cheshire, in 1777. She died, 8 October, 1829. The Romney diaries show that the sittings for this picture extended over a long period—from 24 March, 1782, to 24 March, 1784. (General Sir William Bromley-Davenport, her great grandson, kindly informs me that the picture is now in his possession at Capesthorpe, as well as a fine portrait of her in her old age by Lawrence, which was finished after her death. This latter picture was never engraved.)



PLATE 32.

EDMUND BURKE.

Engraved by J. Jones.

After Romney.

From an impression in the possession of G. Warren Swire, Esq.

He was born in Dublin in January, 1729, or 1730, and died at Beaconsfield, 9 July, 1797. Apart from his well-known public career as a politician, orator, and writer, he took a leading place in the literary and artistic world of his time. Sir Joshua Reynolds in his will left Burke the sum of £4,000. Romney's picture was finished in 1776.



PLATE 33.

RICHARD, EARL HOWE.

Engraved by R. Dunkarton.

After J. S. Copley.

From an impression in a private collection.

Born, 19 March, 1726, he entered the Navy, where he had a very distinguished career. He was at one time naval Commander-in-Chief on the American station, when his elder brother George, General, and Third Viscount Howe, commanded the British land forces. On the death of the latter at Ticonderoga, 6 July, 1758, he succeeded him as fourth Viscount. Admiral Howe served with great distinction against the French and was in command of the Fleet in the decisive action on the first of June, 1794. He was First Lord of the Admiralty under Pitt in 1783, and was instrumental in quelling the mutiny at the Nore. Created Earl Howe in August, 1788, he was made a Knight of the Garter in 1795, and died at No. 3 Grafton Street, Piccadilly, 5 August, 1799. Lord Howe was of a very taciturn nature, and was known by the sailors as "Black Dick" on account of his dark complexion. He was a great favourite of George III, and a friend of Benjamin Franklin.



PLATE 34.

VISCOUNT MOUNTSTUART.

Engraved by J. R. Smith.

After Liotard.

From an impression in a private collection.

John, Viscount Mountstuart, was born, 30 June, 1744; he was created Baron Cardiff, 20 May, 1766, and succeeded his father, the famous Minister, as fourth Earl of Bute, 10 March, 1792; he was created Marquis of Bute 21 March, 1796. He was Envoy to Turin from 1779 to 1783, and Ambassador to Spain in 1783. He died at Geneva, 16 November, 1814. He was a keen collector of prints and acquired a large collection formed by Mr. Richard Bull of Ongar, in Essex.



PLATE 35.

RICHARD ROBINSON, D.D.

(ARCHBISHOP OF ARMAGH.)

Engraved by J. R. Smith.

After Sir J. Reynolds.

From an impression in the possession of G. Warren Swire, Esq.

He was born in 1709, being the fourth son of William Robinson of Rokeby, Yorks, whose eldest son was created a Baronet in 1730; he was educated at Oxford, and entered the Church; in 1751 he accompanied the Duke of Dorset to Ireland as chaplain; he was made Bishop of Killala in 1751, of Ferns in 1759, of Kildare in 1761, and Archbishop of Armagh, Primate of All Ireland, in 1765. He was created Baron Rokeby of Armagh in 1777; was made Prelate of the Order of St. Patrick in 1783, and succeeded as fourth Baronet in 1785. He died at Clifton, near Bristol, 10 October, 1794. Reynolds' picture was exhibited at the Royal Academy in 1775. Sir Walter Armstrong in his work on Reynolds states that the picture is a "half length to right"; the print is a full half length or three-quarter length to left.



PLATE 36.

MRS. CARNAC.

Engraved by J. R. Smith.

After Sir J. Reynolds.

From an impression in the British Museum.

Elizabeth, only daughter of Thomas Rivett, Esq., M.P., of Derby, was born in 1751, and married, 20 July, 1769, (as his second wife), John Carnac, who had a distinguished military career in India, becoming Brigadier-General in 1764, and Commander-in-Chief of the forces in Bengal; while in England for four years from 1767 he was M.P. for Leominster. Returning to India he was appointed a Member of the Council at Bombay in 1778, but on account of his participation on the Civil Committee, which executed the unfortunate convention of Wargam, he was dismissed the Company's service. He died at Mangalore in 1800, aged 84. His brother-in-law, and heir, who was Governor of Bombay, assumed the name of Carnac in addition to his own, and his son, James Rivett-Carnac, was created a baronet in 1836. Mrs. Carnac died, 18 January, 1780; there were no children of the marriage. Reynolds' picture was probably painted between 1771 and 1777, and is in the Wallace Collection.



PLATE 37.

TAYADANEEGA.

Engraved by J. R. Smith.

After Romney.

From an impression in the possession of Martin Erdman, Esq.

Chaloner Smith says, "Probably one of the Indian Chiefs presented to George III by Colonel Johnson, 5th March, 1776. Colonel Joseph Brandt, the celebrated Sachem of the Mohawks, arrived in London, 14th Dec., 1785, [*this should read 1775*] from the confederate chiefs, meditating a war against the United States."

Tayadaneega, or Thayedaneegea, as sometimes spelt, also known as Colonel Joseph Brandt, was connected by marriage with Colonel Johnson, the British Representative at New York. He sat to Romney for this picture, 29 March and 4 April, 1776. (Entry in Romney's Diary, "The Indian Chief at 9." &c.) One of his descendants fought for England as a volunteer in the Boer War.



PLATE 38.

THE FRUIT BARROW.

(SOMETIMES CALLED "THE WALTON FAMILY.")

Engraved by J. R. Smith.

After H. Walton.

From an impression in a private collection.

Bromley, p. 447, describes the print as "Children of Walton the Painter." According to Brande's Catalogue the young lady is Miss Carr, and the children are the nephews and niece of Henry Walton. In the Catalogue of the Wilson sale, 16 May, 1898, a note states, "The scene is outside the wall of old Bethlehem Hospital, Moorfields."



PLATE 39.

MRS. ROBINSON.

Engraved by J. R. Smith.

After Romney.

From an impression in a private collection.

Mary Darby was born in 1757 or 1758, her father, who was born in America of Irish parents, being captain of a Bristol whaler. She married, in 1774, Thomas Robinson, an articled clerk, an impostor, whose imprisonment she shared for ten months when he was arrested for debt. Through William Brereton's introduction to Garrick she became an actress, and appeared in some parts with marked success, being seen to great advantage in masculine dress. In December 1778, she became the mistress of the Prince of Wales, after they had carried on a romantic correspondence under the names of Florizel and Perdita. The Prince gave her a bond for £20,000 to be paid when he came of age, but this was never honoured, though Charles James Fox, at one time supposed to be her lover, granted her in 1783 an official pension of £500 a year. She afterwards formed an intimacy, which lasted many years, with Colonel (afterwards Sir Banastre) Tarleton. She became paralysed, and died in poverty at Englefield Cottage, Surrey, 26 December, 1800. She wrote many plays, and much poetry, but without talent. She was vain, ostentatious, and wanting in refinement. Romney's picture, now in the Wallace collection, was painted in 1781 or 1782. It was purchased in 1810 by the Marquis of Hertford for twenty guineas.



PLATE 40.

LADY CATHERINE PELHAM CLINTON.

Engraved by J. R. Smith.

After Sir J. Reynolds.

From an impression in the possession of Sir George Agnew, Bart.

The only daughter of Henry, Earl of Lincoln, who predeceased his father, the second Duke of Newcastle. Lady Catherine was born, 6 April, 1776, and married, 2 October, 1800, William, Lord Folkestone, who succeeded his father as third Earl of Radnor, 27 January, 1828. She died at Paddington in child-birth, 17 May, 1804. Reynolds' picture was painted in 1781.



JOHN PHILPOT CURRAN.

Engraved by J. R. Smith.

After Sir T. Lawrence.

From an impression in a private collection.

Curran was born at Newmarket, Co. Cork, 24 July, 1750; he is said to have inherited his ugly features from his father, and his keen brain from his mother, Sarah Philpot. He entered Trinity College, Dublin, 16 June, 1769, and in 1773 the Middle Temple in London, being called to the Irish Bar in 1775. He laboured hard to overcome his natural defects of elocution, his stutter, shrill voice and brogue, but on his first appearance in court before Lord Lifford the Chancellor he was so nervous that, on being asked by the Judge to speak louder, he dropped his papers, and a friend had to finish the motion. He eventually overcame his defects and became an impassioned and brilliant orator, though his genius was forensic rather than political. He became a King's Counsel in 1782, and in 1783 was returned to the Irish House of Commons as M.P. for Kilbeggan, being throughout his life a bitter opponent of the Union. He was constantly defending in state trials those charged with sedition, and being connected with the revolutionary party he himself narrowly escaped prosecution. He was made Master of the Rolls in 1789 with a seat in the Privy Council. He retired in 1814 with a pension of £2,700 a year, and died in London, 14 October, 1817. He married, in 1774, the daughter of Dr. Creagh of Newmarket; in 1803 she eloped with a clergyman named Sandys.

Curran was always shabby in his dress, and of an awkward manner; he was short and slight with "intensely bright, black eyes, very straight jet black hair, a thick complexion, and a protruding underlip on a retreating face." In spite of his plain appearance he found great favour with the fair sex. His quick temper involved him in five duels, in one of which, with Egan, Chairman of Kilmainham, he made the famous proposal to chalk his small outline on Egan's big body, "hits outside not to count." His speeches, though at times involved and pompous, abounded in passages of extraordinary eloquence, and his conversation was brilliant, and very witty. Byron wrote of him, "I have heard that man speak more poetry than I have ever seen written, though I saw him seldom, and but occasionally." On his death O'Connell said, "there never was so honest an Irishman." Lawrence's picture was exhibited at the Royal Academy in 1800.



PLATE 42.

HORATIO, LORD NELSON.

Engraved by R. Earlom.

After L. F. Abbott.

From an impression in a private collection.

Lord Nelson was the third surviving son of the Rev. Edmund Nelson, Rector of Burnham-Thorpe, Norfolk, by his marriage with Catherine, daughter of Dr. Maurice Suckling, Prebendary of Westminster. He was born at Burnham-Thorpe, 29 September, 1758. His grandfather was Rector of Hilborough, Norfolk, in which county the family had been settled for several generations. His mother's maternal grandmother, Mary, wife of Sir Charles Turner, was the sister of Robert Walpole, first Earl of Orford, and of Horatio Walpole, first Lord Walpole, whose son, the second Lord Walpole, was Nelson's godfather. Nelson married, 22 March, 1787, Frances, widow of Dr. Josiah Nisbet, of the Isle of Nevis, West Indies. There were no children of the marriage, and they became separated in 1801. Nelson was shot at the battle of Trafalgar, 21 October, 1805, and died a few hours afterwards.



PLATE 43.

SIR HYDE PARKER.

Engraved by J. Walker.

After Romney.

From an impression in a private collection.

Born in 1739. Second son of Vice-Admiral Sir Hyde Parker, Bart., who fought the indecisive action against a Dutch squadron on the Dogger Bank, 5 August, 1781. Entered the Navy with his father in the *Vanguard*; lieutenant in the *Brilliant*, 1758; appointed to the command of the *Manila*, 1762; Captain of the *Phoenix*, 1770-79 in the American War, when he greatly distinguished himself, and was knighted in 1779; Rear-Admiral of the White, 1793; Vice-Admiral, 1794; Commander-in-Chief of Jamaica, 1796, and at Copenhagen, 1801. After the victory at Copenhagen, Parker hesitated to move up the Baltic as expected; he was recalled and Nelson succeeded him in command. He died in Great Cumberland Place, 16 March, 1807.

Ward and Roberts in their "Romney" state in error that the prints by Townley and James Walker both represent the younger Hyde Parker, and are from the same picture. The Dictionary of National Biography also states that this is "probably" the case. The writers had evidently not seen the scarce Walker print. A very short examination of the two prints, with their inscriptions, the painter's diaries, and the dates of promotion of father and son, shows that Townley's print represents the elder man, who, at the date of publication, 1785, was a Baronet and Vice-Admiral, as stated in the inscription, while Walker's print represents the son who was knighted in 1779, but did not attain the rank of Rear-Admiral until 1793. In this print Hyde Parker's ship *Phoenix*, for services as Captain of which he received his knighthood, is seen in the background. Beyond a facial resemblance, though the difference in age is well shown, there is nothing in common between the pictures. From Romney's diaries the W.L. picture of the son was evidently painted in 1779, (sittings, Sir Hyde Parker, 6, and 7 August), and the T.Q.L. of the father in 1782, (sittings, Admiral Parker, 19 January and 28 June).



PLATE 44.

LADY ISABELLA HAMILTON.

Engraved by J. Walker.

After Romney.

From an impression in a private collection.

Lady Isabella was the daughter of the tenth Earl of Buchan, and sister of Thomas Erskine, the famous Lord Chancellor, and of Henry Erskine, the King's Advocate, and Whig politician. The date of her birth is uncertain. She married, firstly, 21 January, 1770, William Leslie Hamilton, Attorney General of the Leeward Islands, who died in 1780; and secondly, 23 April, 1785, the Hon. and Rev. John Cunningham, who succeeded his brother in 1791 as fifteenth Earl of Glencairn. There were no children of either marriage. The Countess died at Boulogne, 17 May, 1824. The picture was painted for her brother, Thomas, in 1777, Romney's price being seventy guineas.



PLATE 45.

MRS. WILLIAMS HOPE.

Engraved by C. H. Hodges.

After Sir J. Reynolds.

From an impression in the possession of Sir George Agnew, Bart.

Anne, eldest daughter of John Goddard, by his wife Henrietta, the only daughter of Henry Hope, who made a large fortune in America, acting there as a representative of the family banking business in Holland. Hope's only son Henry returned to Europe, and became head of the firm in Amsterdam, where he showed great financial genius, and, winning the confidence of Catherine II of Russia, raised large loans for that country, and vastly increased the wealth of the firm. John Williams, son of a Cornish clergyman, and a clerk in the firm of Hope, married Anne Goddard, assuming the name of Hope in addition to his own. On the French invasion of Holland, Henry Hope, and his adopted nephew Williams Hope, crossed to England "leaving Anne as head of the house in order to save the property." This scheme was successful, the French Government being aware "that they would suffer by annihilating the sources of wealth from which they might obtain supplies." Anne subsequently joined her family in 1797, and Farington says she was "much disgusted at not being more noticed and distinguished in England than she is. In Holland she was looked up to as a vice-queen would be." Henry Hope left over a million pounds to Mr. and Mrs. Williams Hope and their descendants. Reynolds' picture was painted in 1787, and exhibited at the Royal Academy in that year.



PLATE 46.

COLONEL ST. LEGER.

Engraved by Gainsborough Dupont.

After Gainsborough.

From an impression in the possession of Sir Charles Jessel, Bart.

John Hayes St. Leger was born, 23 July, 1756; he was a member of a well-known Irish family of that name, the head of which was Viscount Doneraile. He was educated at Westminster; purchased a commission in the Life Guards; served under the Duke of York; was promoted Major-General in 1795; went to India where he was Commander-in-Chief, and died suddenly at Trincomalee in 1800. He was at one time equerry to the Prince of Wales, and one of his most intimate friends. The companion full-length portraits by Gainsborough of the Prince and of St. Leger were both engraved in 1783, by J. R. Smith, and Gainsborough Dupont respectively.



PLATE 47.

MRS. CURTIS.

Engraved by H. Hudson.

After H. Walton.

From an impression in the British Museum.

The print is generally known under the above title, but the identity of the lady represented is by no means certain. It has been stated that she was Mrs. Walton, wife of the artist.



PLATE 48.

THE GODSAL CHILDREN.
("THE SETTING SUN.")

Engraved by J. Young.

After Hoppner.

From an impression in a private collection.

The family of Mr. and Mrs. Godsall of Iscoyd Park, near Whitchurch, Flintshire. The eldest child, Susannah, was born, 15 February, 1772, and married, 18 September, 1802, Nathaniel Saxon; she died, 28 May, 1852. The younger girl, Maria, was born, 1 January, 1785, and married, 8 March, 1803, William Haslewood, of Devonshire Street, Portland Place, London. The boy, Philip Lake, was born, 29 January, 1784, and married, 16 July, 1814, Grace Anne Best, eldest daughter of the first Lord Wynford; he died, 15 January, 1858. Hoppner's picture was exhibited at the Royal Academy in 1789.



PLATE 49.

HENRY BEAUFOY.

Engraved by William Ward.

After Gainsborough.

From an impression in the possession of G. Warren Swire, Esq.

Henry Beaufoy was the son of Mark Beaufoy, (1719-1782), a quaker wine merchant, and vinegar distiller, whose portrait, painted by Gainsborough, was engraved by V. Green. These two are not to be confused with their relations, Mark Beaufoy (1764-1827) the astronomer and physicist, and his son also named Henry. The subject of Ward's print was a well-known Whig politician; he sat in Parliament for nearly fifteen years representing, at different times, Minehead and Great Yarmouth. At one time Secretary to the Board of Control he wrote several treatises on Colonial matters. He died, 17 May, 1795.



PLATE 50.

DAUGHTERS OF SIR THOMAS FRANKLAND, BART.

Engraved by William Ward.

After Hoppner.

From an impression in the British Museum.

Daughters of Sir Thomas Frankland, sixth Baronet, and not of Admiral Sir Thomas Frankland, the fifth Baronet, as Chaloner Smith and other writers have stated. (This question of identity was settled by a letter to *The Daily Telegraph*, 25 July, 1907, signed H. N., in which the writer stated that he was "trustee of the picture for many years, and great-nephew of the two ladies.") The girl on the left is Marianne, who was born in 1778, and died in 1795; on the right, Emily, or Amelia, who was born in 1777, and died in 1800. Hoppner wrote a touching letter to Sir Thomas Frankland in September, 1795, soon after the death of the younger daughter. The picture was exhibited in the Royal Academy in 1795.



PLATE 51.

THE DOUGLAS CHILDREN.

(" REPOSE " OR " JUVENILE RETIREMENT.")

Engraved by James Ward.

After Hoppner.

From an impression in the British Museum.

The children of the Hon. John Douglas, second son of James, fourteenth Earl of Morton, by his wife, Frances Lascelles, eldest daughter of Edward, first Earl of Harewood. The boy with the hat is the eldest son, George Sholto, born, 23 December, 1789, who eventually succeeded his cousin as seventeenth Earl of Morton. It does not seem certain which of the other children in the family are represented, but probably the child in the centre is the second son, Charles, and the two girls are Frances, the eldest daughter, afterwards Lady Frances Stewart, and her sister Harriet, who married, firstly, Viscount Hamilton, by whom she became the mother of James, the first Duke of Abercorn; and secondly (as his second wife), George, fourth Earl of Aberdeen. It is not known when the picture was painted, but the earliest lettered state of Ward's engraving, published with the title "Repose" (afterwards altered to "Juvenile Retirement") bears the date 1 March, 1796.



PLATE 52.

MRS. MICHAEL ANGELO TAYLOR AS "MIRANDA."

Engraved by James Ward.

After Hoppner.

From an impression in the British Museum.

Frances Anne, daughter of the Rev. Sir Harry Vane, first Baronet, by his wife Frances, daughter and heiress of John Tempest, Esq., M.P., of Sherborn, Durham. She married, 7 August, 1789, the Right Hon. Michael Angelo Taylor, M.P. for Durham City. She died, 14 January, 1835. Mrs. Taylor's only brother took the name of Tempest, and left an only child Frances Anne, who married (as his second wife), 3 April, 1819, Charles, third Marquis of Londonderry. Hoppner's picture was exhibited in the Royal Academy in 1796.



PLATE 53.

HENRY ERSKINE.

Engraved by James Ward.

After Raeburn.

From an impression in the possession of G. Warren Swire, Esq.

Henry Erskine of Amondell, Linlithgowshire, was the second son of Henry, tenth Earl of Buchan, his sister being Lady Isabella Hamilton, and his younger brother, Thomas Lord Erskine, the famous Lord Chancellor. He was born, 1 November, 1746; called to the Scottish Bar in 1768; appointed King's Advocate in 1783; elected Dean of the Faculty of Advocates in 1786; and appointed King's Advocate again in 1806. He was M.P. for Dumfries Burghs and leader of the Whig party in Scotland. He died, 8 October, 1817, and his elder brother, who died, 19 April, 1829, having no issue, Henry Erskine's eldest son, Henry David, succeeded as twelfth Earl of Buchan. Raeburn's picture was painted about 1805.



Henry Erskine
 James Ward sculp
 J. B. Lindbergh del

PLATE 54.

LORD ASHBURTON, LORD SHELBURNE AND
COLONEL BARRÉ.

Engraved by James Ward.

After Sir J. Reynolds.

From an impression in a private collection.

John Dunning was born at Ashburton, Devonshire, and created Lord Ashburton in April, 1782; he went to the Bar and made a great reputation through his able defence of Wilkes. He was M.P. for Calne, and at one time Solicitor General. He died, 18 August, 1783. He married Elizabeth Baring, whose nephew, Alexander Baring, was the first Lord Ashburton of the second creation.

William Petty Fitzmaurice succeeded his father as second Earl of Shelburne in 1761. He was born in Dublin, 20 May, 1737; entered the Third Regiment of Footguards, and served at Minden. He entered Parliament while still serving abroad, and afterwards took a very prominent part in politics, becoming Prime Minister for a short time in 1782. He was created Marquis of Lansdowne in 1784, and died, 7 May, 1805. Of outspoken contempt for political parties, and wanting in tact, he was unpopular in Parliament, and quarrelled with the various Prime Ministers under whom he served.

Isaac Barré, the son of a French refugee, was born in 1726, and was educated at Trinity College, Dublin. He was gazetted Ensign in 1746, and fought in Wolfe's regiment at Quebec, where he received a bullet in his cheek which gave "a savage glare" to his eye. He sat in Parliament for Chipping Wycombe from 1761 to 1774, and for Calne from that year until 1790. He was a protégé of Lord Shelburne, and in 1763 was Adjutant-General in Lord Bute's Ministry. He joined Pitt's party in 1764, and was appointed Vice-Treasurer of Ireland, and a Privy Councillor. He was Treasurer of the Navy in Rockingham's Ministry in 1782, and later Paymaster General under Lord Shelburne. He became blind and died, 20 July, 1802. Reynolds' picture was painted in 1782.



PLATE 55.

JAMES GREGORY, M.D.

Engraved by G. Dawe.

After Raeburn.

From an impression in a private collection.

Gregory was born in 1753, and died in 1821. He was Professor of Theory of Physic, and of Practice of Physic, at Edinburgh University, and was President of the Royal College of Physicians. He was the author of several medical works.



PLATE 56.

LADY MILDMAI, AND CHILD.

Engraved by W. Say.

After Hoppner.

From an impression in a private collection.

Jane, eldest daughter and co-heiress of Carew Mildmay of Shawford House, Mildmay Park, Moulsham Hall, and other estates, married, 22 June, 1786, Sir Henry Paulet St. John, third Baronet, M.P. for Winchester, who assumed the name of Mildmay in addition to his own. Lady Mildmay, who died, 6 May, 1857, aged ninety-two years, had twelve sons and four daughters (two of the latter being twins). It is interesting to note that Lady Mildmay's grandson, the late Sir Henry Mildmay, who died in 1902, also lived to the age of ninety-two. The child represented is Edward, the eighth son, born, 7 July, 1797. Hoppner's picture was exhibited at the Royal Academy in 1803.



PLATE 57.

THE FALCONER.

(PORTRAIT OF SAMUEL NORTHCOTE, JUN.)

Engraved by S. W. Reynolds.

After J. Northcote.

From an impression in the possession of G. Warren Swire, Esq.

Samuel Northcote, Jun., brother of James Northcote, R.A., the well-known artist, was born in 1743, and died in 1813.



PLATE 58.

GEORGIANA, DUCHESS OF BEDFORD.

Engraved by S. W. Reynolds.

After Hoppner.

From an impression in the British Museum.

Georgiana, fifth daughter of Alexander, fourth Duke of Gordon, was born, 18 July, 1781, and married, (as his second wife), John, sixth Duke of Bedford, 23 June, 1803. She died, 24 February, 1853. The portrait is so generally called the Duchess of Bedford that the name is used here, but it should really be called Lady Georgiana Gordon, as it was painted and exhibited in the Royal Academy in 1800, three years before Lady Georgiana's marriage. The print, however, was not engraved until 1803, shortly after the marriage.



PLATE 59.

LORDS GEORGE AND CHARLES SPENCER.

(THE EARL OF SUNDERLAND AND HIS BROTHER,
LORD CHARLES SPENCER).

Engraved by W. W. Barney.

After R. Cosway.

From an impression in the possession of G. Warren Swire, Esq.

George, Earl of Sunderland, was born, 27 December, 1793; he succeeded his father as Marquis of Blandford in 1817, and on his father's death, 5 March, 1840, became the sixth Duke of Marlborough. His brother, Lord Charles, who was born, 3 December, 1794, died, April 28, 1840.



PLATE 60.

GEORGIANA, DUCHESS OF DEVONSHIRE.

Engraved by W. W. Barney.

After Gainsborough.

From an impression in a private collection.

Lady Georgiana, eldest daughter of John, first Earl of Spencer, was born in June, 1757; married in June, 1774, William, 5th Duke of Devonshire; and died, 30 March, 1806. The second Lord Granville said that his mother, who was a daughter of the Duchess, considered this portrait by Gainsborough to be the best likeness of her mother, of whom numerous pictures were painted. Walpole writes of her: "The Duchess of Devonshire effaces all without being a beauty; but her youth, figure, flowing good nature, sense, and lively modesty, and modest familiarity, make her a phenomenon."



PLATE 61.

LORD NEWTON.

Engraved by Charles Turner.

After Raeburn.

From an impression in a private collection.

Charles, son of James Hay of Cocklaw, W.S. was born about 1740, passed Advocate, 24 December, 1768, promoted Lord of Session as Lord Newton, 1806, and died at Powrie, Fifeshire, in 1811. Lord Cockburn says of him, "His judicial title was Newton, but in private life he was chiefly known as *the Mighty*." The same authority says, "Newton was the modern king of the *Ante Manum* Club, a jovial institution." Newton was a heavy drinker which made him "slumberous both in society and in court." But his great intellect was unimpaired and we are told that in court when anything worth hearing was said "a huge eyelid was raised till he got what was necessary, after which down sank the eyelid again till lighted up by the next shot." A story is told of a young and zealous counsel once pleading before him who remarked to the other judges, "It is unnecessary to say more; Lord Newton is fast asleep." "Ay, ay!" cried Newton, "you will have proof of that by and by." And to the astonishment of the young Advocate, his Lordship, after a most luminous review of the case, gave a very decided judgment against him. Raeburn's picture, which must have been painted between 1806 and 1811, is in the National Gallery of Scotland.





PLATE 62.

LADY HAMILTON AS "NATURE."

Engraved by H. Meyer.

After Romney.

From an impression in the British Museum.

Lady Hamilton was probably born between 1761 and 1763; her parents, Henry and Mary Lyon of Nesse in the parish of Great Neston, Cheshire, were people of humble circumstances. She was baptised, 12 May, 1765, and christened Amy, but she afterwards adopted the Christian name of Emma, and the surname of Hart, though it is interesting to note that on her marriage to Sir William Hamilton, 6 September, 1791, she signed the register in her true name, Amy Lyon. She died at Calais, 15 January, 1815. Her career is well-known, but the story that she died in poverty has no foundation. Romney's picture was probably the first of the very numerous portraits of Emma Hart which he painted; it was done in 1782, while she was under the protection of Charles Greville. If she sat at all to Romney as Lady Hamilton, it was only once, as her last sitting was on the day of her marriage.





THE HON. MRS. THOMAS HOPE.

Engraved by Henry Dawe.

After George Dawe.

From an impression in a private collection.

The Hon. Louisa Beresford was the fifth daughter of the first Lord Decies, Archbishop of Tuam, niece of the first Marquis of Waterford, and granddaughter of the Earl of Tyrone. She married, first, 10 April, 1806, Thomas Hope of the well-known firm of bankers of that name in Amsterdam. He came over to England in 1794, in fear of the French invasion of Holland, and settled in a house built by Adam in Duchess Street, Portland Place, which he enlarged by the addition of galleries to contain his works of art. Later on, in 1806, he bought The Deepdene, in Surrey, where he also accumulated treasures of art. Mrs. Hope was very prominent in society and a rival of Lady Jersey. Maria Edgeworth, and Farington record the magnificence of their "grand nights" and "grand routs." Byron in his Diary, writes in 1821, "one night of a rout at Mrs. Hope's . . . I was in love, and just nicked a minute when neither mothers nor husbands, nor rivals, nor gossips, were near my then idol, who was beautiful as the statues of the gallery where we stood at the time."

Thomas Hope died, 2 February, 1831, and on 29 November, 1832, Louisa married her first love, her cousin William Carr, Viscount Beresford, illegitimate son of Louisa's uncle, the first Marquis of Waterford (*on dit* by his wife before marriage). Beresford had led a buccaneer's life, though with military appointments; he was one of Wellington's Generals and was Marshal and Commander-in-Chief in Portugal in 1809. The Beresfords bought Bedgebury in 1836, and Louisa died there, 21 July, 1851, the property passing to her son, Alexander James Beresford Hope, the founder of the "Saturday Review." Thomas Hope and Anne Williams Hope (q.v.) were great-great-grandchildren of Henry, the banker, who lived in Rotterdam in the seventeenth century.

Louisa Hope was painted by Sir T. Lawrence, and Martin Shee, as well as by George Dawe. In the two latter portraits she is represented as descending a flight of steps to give her the impression of height, as she was sensitive about her short stature.







PLATE 64.

LADY ACLAND, AND CHILDREN.

Engraved by S. Cousins.

After Sir T. Lawrence.

From an impression in the possession of Mrs. Charles Russell.

Lydia Elizabeth, the only daughter of Henry Hoare of Mitcham, married, 7 April, 1808, Sir Thomas Dyke Acland, tenth Baronet, M.P. for Devon, and afterwards for North Devon for many years. The elder boy, Thomas Dyke Acland, was born, 25 May, 1809, and succeeded his father as eleventh Baronet, 22 July, 1871. He died, 29 May, 1898. The younger son, Arthur Henry Dyke, was born, 3 May, 1811; he succeeded to the estates of the Rev. Edward Berkeley Troyte and assumed the name of Troyte. He died, 19 June, 1857. Sir Thomas Dyke Acland was for very many years the patron and friend of Cousins. Lawrence's picture was painted in 1814-15, and exhibited at the Royal Academy in 1818.





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